

CALL of CTHULHU®

DOES LOVE? FORGIVE ♥

ONE-TO-ONE SCENARIOS FOR CALL OF CTHULHU



Lynne Hardy, Airis Kamińska,
Anna Maria Mazur, and Friends



DOES LOVE? FORGIVE ♥

TWO ONE-TO-ONE SCENARIOS FOR CALL OF CTHULHU

Lynne Hardy,
Airis Kamińska,
Anna Maria Mazur,
and Friends



CREDITS

CREDITS (ENGLISH EDITION)

Translation to English

Anna Maria Mazur

Authors

Lynne Hardy, Airis Kamińska, and Anna Maria Mazur

Development

Lynne Hardy, Mike Mason, and Matthew Sanderson

Editing

Lynne Hardy and Mike Mason

Proofreading

Susan O'Brien

Cover and Interior Art

Marcin Lesniak

Layout

Marcin Bieliński and Nicholas Nacario

Handouts

Marcin Bieliński and Monika Rajkowska-Fuczkiewicz

Licensing

Michael O'Brien, James Lowder, and Mike Mason

Call of Cthulhu Creative Director

Mike Mason

CREDITS (POLISH EDITION)

Authors

Airis Kamińska, Anna Maria Mazur

Publisher

Michał Lisowski

Initiator

Kuba Polkowski

Project Coordinator

Daria Pilarczyk

Editor-in-Chief

Adam Wiczorek

Assistant Editor

Paweł Marszałek

Dedications

Many thanks to all my Facebook friends for keeping me straight on various aspects of American slang and terminology during the preparation of the English versions of these scenarios. I'm very happy to have kept you all amused during lockdown—Lynne Hardy.

Special Thanks

Special thanks to Matt Sanderson for his insights, and to Michał Lisowski, Daria Pilarczyk, and Michael O'Brien for their help and assistance in guiding this book to publication.

Clear Credit

Love to Death was written and translated to English by Anna Maria Mazur; the English version, *Love You to Death*, was written by Anna Maria Mazur and Lynne Hardy with Matthew Sanderson. *The True Face* was written by Airis Kamińska and translated to English by Anna Maria Mazur; the English version, *Mask of Desire*, was written by Airis Kamińska and Lynne Hardy with Matthew Sanderson. The handouts for the English edition were created by Marcin Bieliński

Historical images are public domain from Wikimedia Commons.

This supplement is best used with the *Call of Cthulhu* (7th Edition) roleplaying game, with either the *Call of Cthulhu Starter Set* or the *Call of Cthulhu: Keeper Rulebook*, both available separately.

Does Love Forgive? © 2020 Chaosium Inc. All rights reserved.

Call of Cthulhu, Chaosium Inc., and the Chaosium dragon are registered trademarks of Chaosium Inc. All rights reserved.

Call of Cthulhu © 1981–2020 Chaosium Inc. All rights reserved.

Chaosium Arcane Symbol (the Star Elder Sign) © 1983 Chaosium Inc. All rights reserved.

Chaosium recognizes that credits and copyrights for the Cthulhu Mythos can be difficult to identify and that some elements of the Mythos may be in the public domain. If you have corrections or additions to any credits given here, please contact us at mythos@chaosium.com.

This is a work of fiction. This book includes descriptions and portrayals of real places, real events, and real people; these may not be presented accurately and with conformity to the real-world nature of these places, people, and events, and are reinterpreted through the lens of the Cthulhu Mythos and the *Call of Cthulhu* game in general. No offense to anyone living or dead, or to the inhabitants of any of these places, is intended.

This material is protected under the copyright laws of the United States of America. Reproduction of this work by any means without written permission of Chaosium Inc., except for the use of short excerpts for the purpose of reviews and the copying of character sheets and handouts for in-game use, is expressly prohibited.

Find more Chaosium Inc. products at chaosium.com.

Chaosium Inc.
3450 Wooddale Court
Ann Arbor, MI 48104

Chaosium Publication 23171

ISBN: 978-1-56882-426-0
Printed in Lithuania

CONTENTS

INTRODUCTION.....	4
-------------------	---

LOVE YOU TO DEATH.....	7
------------------------	---

Keeper Information	7
Dramatis Personae.....	11
Start: A Plea for Help	12
The Police Station.....	14
Hattie's Disappearance	16
Dorothy's Diner.....	17
Meeting Lucille Moran	17
The Last Witchcraft Meeting.....	19
Conclusion	22
Characters and Monsters.....	22

MASK OF DESIRE.....	25
---------------------	----

Keeper Information	25
Dramatis Personae.....	28
Start: The Party.....	30
An Unexpected Package	33
Talking to Prof. Nienart	36
Talking to de Tisson	36
The Murder	38
Conclusion: The Audition	40
Characters and Monsters.....	42

COLLECTED HANDOUTS	44
--------------------------	----

INDEX.....	54
------------	----

THE AUTHORS.....	56
------------------	----



KEY FOR SCENARIO RATINGS

Difficulty Level

Very easy ★, Easy ★★, Medium ★★★, Hard ★★★★, Very hard ★★★★★

Estimated number of game sessions: ①②③④



INTRODUCTION

Welcome to *Does Love Forgive?* This is a collection of one-to-one scenarios for the *Call of Cthulhu* roleplaying game. Usually, *Call of Cthulhu* is played with one Keeper and between two to six investigators. Sometimes, though, it can be hard to get a group of players together, so the scenarios in this collection have been specifically designed for just two people: one Keeper and one player-investigator.

Each of the scenarios can be played over the course of one session, although the Keeper may wish to expand the adventures (based on the investigator's actions), or create their own follow on adventures. While the first scenario, *Love You to Death*, is tied to a historical Valentine's Day event in Chicago, the other scenario, *Mask of Desire*, can be moved to a different location and, potentially, a different time period other than the one specified, and advice is provided for how to handle such moves.

The scenarios are one-shot standalones and not designed to be linked together in a mini-campaign or to be used as sidetracks in an ongoing campaign. A determined Keeper could do so if they wished, although this would require some work on their part to make the scenarios fit together.

In terms of rules, the *Call of Cthulhu Starter Set* or the *Call of Cthulhu: Keeper Rulebook* can be used to run these adventures. Both are suitable for Keepers and players of any level of experience, and guidance is provided throughout to help less experienced Keepers support their player during each game. The scenarios build in complexity, as indicated by the number of stars each one has been assigned: 1 star (*Love You to Death*) means that it's a straightforward scenario, while two stars (*Mask of Desire*) means it's a bit more complex and the Keeper will need to improvise more around the basic plot. Advice and guidance is given on creating investigators for each scenario, as well as how existing investigators might be adapted to fit.

LOVE STORY?

Originally, these scenarios were released in Poland by Black Monk Games for February 14th, 2020. Unsurprisingly, the loose connecting motif is love, in one form or another. By their very nature, one-to-one scenarios tend to be a more intense experience than games involving larger groups, so there are some extra considerations to take into account when running and playing them, especially with that underlying theme.

Depending on the nature of their out-of-character relationship, the player may feel uncomfortable roleplaying romantic or highly emotionally-charged scenes with their Keeper, and vice versa. The Keeper should discuss any potentially problematical plot elements with their player as, depending on their own or their player's personal past experiences, one or other of them may not be comfortable with the nature of some of the non-player characters' (NPCs') behavior toward the investigator, or certain elements of the plot in general. Regardless of the reason, the Keeper and player should discuss any concerns they have before the game session begins in earnest to establish boundaries and consent for each scenario. Even if the player doesn't raise any concerns, it is the Keeper's duty of care throughout each game to make sure that the player still agrees with the way the story is progressing.

If the player is not comfortable with any aspect of their investigator's relationships with the various NPCs, or how those relationships are used in the plot, the Keeper should work with them until they are. If the player is uncomfortable with any plot element, for whatever reason, either before or during the game, the Keeper must respect their wishes and, as necessary, change or draw a veil over a particular scene. It works the other way, too—the player should not insist on focusing on elements that are uncomfortable or distressing for their Keeper. The idea of the game is to have fun and respecting each other's wishes is key to that experience.

LOVE YOU TO DEATH

In which the investigator must deal with a difficult relationship from their past

Designed for a Keeper and a single player. Set in Chicago on February 15th, 1929—one day after the Saint Valentine's Day Massacre—this is a story about true friendship, unrequited love, and gangsters, where not everything is what it seems. The investigator is a private detective who has connections with both the police and the local underworld. Unlike the other scenario in this book, this one would be difficult to move to another time or place, so we suggest leaving it where it is.

KEEPER INFORMATION

The following sections provide some guidance on helping the player create their investigator for this scenario, as well as full background details on the nefarious plot their childhood friend, Hattie May, is about to become the victim of.

CREATING THE INVESTIGATOR

The investigator should be a private investigator based in Chicago, and between 23 and 26 years of age. If using the *Call of Cthulhu Starter Set*, the Private Investigator occupation template can be found on page 9 of **Book Two**. If using the *Call of Cthulhu: Keeper Rulebook*, the occupation template is on page 41. The investigator can be any gender of the player's choosing. Three key skills for the player to invest points in for this scenario are a social skill (particularly Charm, Persuade, or Intimidate), Psychology, and Spot Hidden. Other useful skills include Listen and Stealth.

You could also use a pre-existing investigator, as long as their background hasn't been too rigidly defined—otherwise it might be difficult to link them to Hattie May (née James) and give them a reason to become involved in the events that are to follow.

The Investigator's Childhood

The details of the investigator's childhood and their relationship with Hattie May and Ellen O'Sullivan are described in **Handout: Love 1**, which should be given to the player as soon as they reach the backstory part of character creation. They should also be given **Handout: Love 2** once they've had the opportunity to read over the first handout and made any notes they want to on their investigator sheet. Later in the investigation, this second handout provides a clue to where the ritual is taking place, as well as what that ritual might be (see **The Last Witchcraft Meeting**, page 19).

Keeper note: the nature of Ellen O'Sullivan's behavior toward the investigator may be uncomfortable for either the Keeper or the player (or both) to deal with and should be discussed before play begins as described in the **Love Story?** section on page 4. Only when both sides are happy with the way this relationship will be handled should play proceed any further.

Keeper note: Ellen is convinced that the investigator's relationship with Hattie was the reason the investigator rejected her all those years ago. This may, indeed, be the case, depending on the player's wishes. Perhaps the investigator was in love with Hattie at the time, and perhaps the pair did have a romantic relationship after Ellen left that subsequently faded prior to Hattie's marriage to John May. Or, were the investigator's feeling for Hattie also unrequited? Did Hattie even know about the investigator's love for her, or was it something they kept secret, fearing they would be rejected the same way they'd rejected Ellen? Then again, perhaps the pair's friendship has always been purely platonic, with the deep bond between them more like the one often shared by siblings.

married John May, an associate of the North Side Gang (see **The Saint Valentine's Day Massacre**, page 13), Ellen organized numerous divination sessions, mainly inviting women connected to the city's mobsters. Aware that Hattie might recognize her, even after all this time, Ellen dyed her red hair black and wore a finely woven veil over her face during the meetings, completing her transformation into "the mystic Máiréad." This change of appearance also had the added benefit of making her look even more mysterious for her clientele.

The mobsters' wives who attended the divination sessions treated them as a curiosity. They reveled in the mysterious atmosphere and the feeling that they were taking part in something magical and possibly risqué. Through her alter ego, Ellen earned the women's trust by employing real magic (using the **Augury** spell, page 23) to foretell several minor events, and so her reputation spread. Hattie, who was trying to fit in with the gangsters' wives for her husband's sake, eventually felt she could no longer refuse an invitation to a "fortune telling" session, even though it wasn't something she was normally interested in.

Initially, the mystic intended to bide her time and worm her way closer to the unsuspecting Hattie before attempting to use the **Mental Suggestion** spell (page 23) to coerce her into coming to the apartment building on Michigan Avenue (where she planned to carry out the mind transfer ritual). However, it was clear to Ellen after their first meeting that Hattie was reluctant and not that interested in the fortune telling. Not knowing how many more opportunities she might have left before Hattie stopped coming, Ellen decided to make her move at the next divination session, casting the Mental Suggestion spell at Hattie. Somehow, though, Hattie managed to resist, and left the meeting feeling very unsettled and with a pounding headache. Thus, Hattie vowed never to attend again.

A Friend in Need

While Ellen tried to influence Hattie, someone else at that meeting also noticed that all was not what it seemed. Lucille Moran, wife of John May's boss, George "Bugs" Moran, realized that Ellen had attempted to exert a malign influence over Hattie, although for what purpose, she couldn't begin to guess. Regardless, it couldn't be good. Concerned for her friend's safety, Lucille visited Hattie the next day and brought her a gift: a small, pure silver ankh pendant, which she claimed had protective powers. She also gave Hattie a magical dagger—a *khanjar* (**Meeting Lucille Moran**, page 17).

Lucille warned Hattie that she feared someone had designs on her life, and that she should wear the amulet at all times and keep the dagger close at hand. "*You can use it to protect yourself not only against people,*" she added, somewhat cryptically. Hattie thanked her friend, but didn't take the matter too seriously. Yes, she'd had misgivings after that second divination session, but, following a good night's rest, she'd convinced herself she'd just been letting her imagination run riot. After all, who could possibly want to harm her?

After Lucille left, Hattie attached the amulet to her pet dog, Highball's, collar. The German shepherd seemed pleased with his collar's new ornament and, in the event that she really did need a good luck charm, then it would at least be close by as she rarely went anywhere during the day without her beloved pet by her side (and he slept at the foot of her bed every night).

DRAMATIS PERSONAE

Hattie May (née James), age 27, close friend since childhood

The investigator's oldest friend. Hattie married John May when she was still quite young—it was love at first sight and they didn't want to wait. John is—sorry, was—a car mechanic working for "the Mob." Hattie was determined to be a good wife and, for John's sake, tried to fit in with the other gangsters' wives. She and John never had kids, but John, knowing her love of dogs, bought her a German shepherd puppy six years ago. They named him Highball.

- **Description:** formerly a good-looking brunette with a sparkle in her green eyes. Now, following her husband's death, she seems much older and that sparkle is gone.
- **Traits:** supportive, brave, and loyal, but her former self-confidence has evaporated overnight.
- **Roleplaying hooks:** she appeals to the investigator for help in retrieving her pet dog, Highball—an event that brings the investigator into the scenario.

Highball, age 6, faithful companion

Hattie's beloved pet dog, currently incarcerated by the Chicago Police Department.

- **Description:** a robust German shepherd, with brown and black coloring and soulful brown eyes, Highball wears a wide leather collar that bears a metal plate inscribed with his name. A silver ankh dangles from a metal ring on the collar.
- **Traits:** intelligent, loyal, and a good judge of character.
- **Roleplaying hooks:** as with most dogs, Highball can use his keen sense of smell to detect something interesting, which can lead the investigator to somewhere important to the plot if they are struggling to uncover the clues. Due to the protective effects of the amulet he wears, Highball may also be able to keep the investigator safe from accidents or attacks, if they are close enough (with a successful **Luck** roll). Once the investigator rescues Highball, the dog does everything he can to stay with the investigator, until finally returning to his mistress.

Officer Bart Cicharski,
age 32, honest cop

Cicharski is one of only a handful of incorruptible cops in Chicago; he doesn't compromise when it comes to dealing with the moral aspects of his job. The investigator and Officer Cicharski have exchanged numerous tips and leads in the past, and both know that their relationship is mutually beneficial for their work. Besides which, they simply happen to like each other.

- **Description:** average size and build, with a grizzled, careworn appearance, despite his relative youth. Cicharski has a rough goatee and mustache and wears thick-rimmed spectacles.
- **Traits:** Cicharski may seem a little coarse and bitter on first acquaintance, but he's actually a decent guy who appreciates life's little ironies.
- **Roleplaying hooks:** one of the police officers working on the Saint Valentine's Day Massacre case right from the outset, Cicharski interrogated Frank Gusenberg before his death in hospital, so he can fill the investigator in on the details (**Handout: Love 4**). If the investigator asks for help, Cicharski is willing to support them and, with a little convincing (a successful social skill roll or simply pointing out that a dear friend is in danger), he will even accompany them to the site of Ellen's ritual (**The Last Witchcraft Meeting**, page 19).

Billy "Little Comb" Brock,
age 15, baby-faced tough guy

Billy is a friendly young gangster who owes his life to the investigator, so is more than happy to repay them with the odd favor now and again. The young crook is a regular at **Dorothy's Diner** (page 17), a place with decent coffee and delicious cakes. Looking at Billy, it's easy to tell how much he loves eating them.

- **Description:** a plump young fellow with a round face and blue eyes. His blond curly hair completes the image of a little cherub. Billy constantly tries to comb his unmanageable curls back with brilliantine; that's how he got himself the nickname "Little Comb."
- **Traits:** flirty and cheerful, but not afraid to do what has to be done.
- **Roleplaying hooks:** although young, Billy already has good connections in the Chicago underworld, meaning he can get the investigator a meeting with Lucille Moran, should they want one. He is also willing to accompany the investigator to rescue Hattie, as long as Officer Cicharski isn't there as well.

Lucille Moran,
age 29, mobster's wife

Of Turkish descent, Lucille is the second wife of North Side Gang leader, George "Bugs" Moran, and mother of his eight-year old son, John George Moran. Like many of the other

mobsters' wives, she considers her husband to be a good man and tries not to think too hard about his illegal activities.

- **Description:** average height and build, with fashionably-styled dark hair. She is always immaculately dressed, as befits her high-ranking status.
- **Traits:** cautious with strangers, prone to impatience, and very concerned about not only her husband's life, but also Hattie's.
- **Roleplaying hooks:** Lucille is worried about the potential use of magic against her friend, Hattie, hence her protective gifts (**A Friend in Need**, page 11). If the investigator goes to see Lucille, she can provide them with the final clues they need to track down Ellen and, hopefully, save Hattie's life. But, they'll have to go through Billy Brock first, as Lucille is widely known not to encourage visits from strangers.

Ellen O'Sullivan (aka Mystic Máiréad),
age 23, a woman scorned

The investigator's former childhood friend, now masquerading as a mystic for the wives of Chicago's gangsters.

- **Description:** slightly built and quite attractive. Like Hattie, she has sparkling green eyes, but the glint in them is frequently cold and malicious. Her former red hair has been dyed black to help disguise her identity.
- **Traits:** deluded, determined, and dangerous.
- **Roleplaying hooks:** Ellen's refusal to accept the investigator's rejection when they were teenagers sets off the chain of events that leads them to a difficult reunion.

START: A PLEA FOR HELP

Keeper note: it's Friday, February 15th, 1929. Yesterday, seven men, most of them members of the notorious North Side Gang, were gunned down in a garage on North Clark Street (**The Saint Valentine's Day Massacre**, page 13). The gory details of the murders are splashed across the city's newspapers, and rumors abound as to who carried out the hit. There's even some suspicion that the police might have been involved.

It is a calm, wintry morning in Chicago. Suddenly, there is a knock on the investigator's office door. When the door opens, a tearful Hattie May stands before the investigator and asks if she can speak to them on a matter of some urgency. Provided the investigator lets her in, the moment the door closes behind her, a heartbroken and very emotional Hattie pours her heart out to her oldest friend.

Although the investigator has undoubtedly heard or read about the murders on North Clark Street, the names of the victims haven't yet been released by the press, so Hattie's revelation that her husband, John, is among the dead comes as something of a shock. Hattie knew about his connections to the North Side Gang, but, as he was not a full gang member, she

CHAPTER I

Keeper note: if the investigator insists on taking Hattie home before going to the **Police Station** (following) to retrieve Highball, Ellen waits until they've left to launch her attack (**Hattie's Disappearance**, page 16).

The Low Down

The key points for the investigator to note from Hattie's visit are:

- Hattie was widowed as a result of the gang-related shoot-out yesterday.
- Her much-loved pet dog, Highball, is going to be put down by the Chicago Police Department if the investigator doesn't help.
- Highball is usually a very friendly animal.
- Hattie is afraid for some reason, which might be linked to her husband's death and her missing dog.
- The investigator should return Highball to Hattie at her apartment on West Belmont Avenue as soon as they've retrieved the dog.

cheap cigarettes, and old papers. Among the many familiar faces, they see their friend, Officer Cicharski (**Dramatis Personae**, page 12). Cicharski knows Highball is being kept in one of the holding cells downstairs, so he can take the investigator to the right place when asked.

Cicharski also has the low down on the circumstances surrounding John May's death. If the investigator asks their friend what he knows about the killings, a successful **Charm** or **Persuade** roll convinces Cicharski to share both Frank Gusenberg's statement (**Handout: Love 4**) and a list of massacre victims and current suspects (**Handout: Love 5**).

Releasing Highball

As Officer Cicharski said, Highball is currently locked in a cage in one of the station's holding cells. He is very agitated and growls aggressively whenever a uniformed police officer comes too close. The dog reacts to the investigator with great excitement as soon as they enter the room—he can smell Hattie's scent on them and on the silk scarf she gave them. After a good sniff of the scarf, the dog calm downs and obeys the investigator.

Cicharski clearly doesn't want Highball to be put down and gladly gives him to the investigator if they can prove they're acting on the owner's behalf—the photograph Hattie gave the investigator is more than enough evidence for him.

Keeper note: Hattie is right about Highball being a very friendly animal, a fact which becomes obvious once the investigator removes him from the police station. Understandably, having witnessed his master being gunned down and been shot at himself by men in police uniforms, the dog reacted badly when yet more police officers arrived at the garage and tried to haul him away.



THE POLICE STATION

The investigator's main objective is to get Highball back from the police. Fortunately, the investigator is a frequent visitor to this particular station house, so they know their way around. When they arrive at the station, they can smell the all too familiar scents of burned coffee,

Handout: Love 5

Victims: Frank Gusenberg, Peter Gusenberg, Adam Heyer, Albert Kachellek, John May, Reinhardt Schwimmer, Albert Weinshank.

Suspects: Al Capone, Jack "Machine Gun" McGurn, Fred Burke, Gus Winkler, Fred Goetz (aka "Shotgun" George Ziegler), Ray Nugent, Claude Maddox.

HATTIE'S DISAPPEARANCE

Having secured Highball's release, the investigator undoubtedly heads off toward Hattie's apartment, keen to reunite her with her pet. When the investigator reaches Hattie's apartment, they find that her front door is ajar. There's no sign of Hattie inside, but no apparent evidence of a break in. While it's possible Hattie might have headed out again, depending on how long it took the investigator to fetch Highball, the fact that there's no note saying where she's gone and how long she'll be is a little odd, especially as she was expecting them.

Hattie's purse lies open on the floor beside a writing desk. Sticking out of the purse is a dagger of some sort. A successful **Appraise**, **History**, or **Hard Know** roll identifies the dagger as an Ottoman *khanjar* with a 6-inch (15-cm) curved blade; its hilt is decorated with floral designs, and a large ruby is embedded in the pommel. The *khanjar*'s sheath is made of leather—fine work but lacking any embellishments. A successful **Occult** roll reveals that such blades are often enchanted for use against demons and otherworldly creatures.

If the investigator decides to search Hattie's apartment, a successful **Spot Hidden** roll leads them to a loose tile near the bathtub—this should prompt childhood memories of the riddles game they used to play with Hattie (**Handout: Love 1**). Removing the tile reveals there is a folded piece of paper hidden behind it (**Handout: Love 6**), which contains two riddles written by Hattie for the investigator, and left for them in case Lucille's concerns proved to be well-founded.

If the investigator doesn't begin to search the apartment after finding the *khanjar*, then Highball sniffs around in search of his mistress and, after a little while, starts to bark. If the investigator ignores him, the dog gently but firmly pulls them toward the bathroom by grasping an appropriate

article of clothing in his teeth (e.g. a trouser leg, skirt hem, or jacket sleeve). As soon as he reaches the bathtub, Highball lies down and looks expectantly up at the investigator. If the investigator tries to walk away without searching the room, Highball tries to stop them. Hopefully, the dog's fascination with the bathtub brings to mind their childhood games (if needed, a successful **INT** roll recalls the memory), and a **Spot Hidden** roll with a bonus die (thanks to Highball's fixed staring) should hopefully now lead them to the loose tile and the hidden riddles.

The investigator immediately recognizes Hattie's handwriting, rushed and messy though it is. If the player has difficulty figuring out the answers for themselves, the Keeper can ask them to make an **INT** roll with a bonus die—remember, the investigator was always quite good at puzzling out riddles, just not as good as Hattie. The answer to the first riddle is, of course, “echo,” while the answer to the second is “book.”

Keeper note: while some players enjoy solving riddles and puzzles for themselves in game, other players do not. If your player isn't interested in working out the answers to the riddles, permit them to make the **INT** roll with a bonus die straight away, and tell them the solutions if the roll is successful. If they fail, Highball can point them in the right direction (**An Echo**, following).

AN ECHO

A book entitled *Echo* can be found on the bookshelf in the main room. Highball, having lost interest in the bathroom once the riddles were found, sits nearby, fidgeting and whining softly. He draws the investigator's attention to the bookshelf if they had difficulty solving Hattie's riddles; however, once found, it turns out that the book isn't a novel—it's Hattie's diary (**Handout: Love 7**), which contains details of the divination sessions

Handout: Love 6

1. Even without being asked, it will answer willingly.
And it can speak any and all languages fluently.
Although, bashfully, it will not speak first.
It will repeat after you the things most versed.

2. It has no bones but has a spine.
And while its leaves turn, they do not change color.
It cannot speak,
Yet is never short of tales to tell.

(“witchcraft meetings”). Hattie also describes her meeting with Lucille Moran and her gift of the amulet and *khanjar*.

If the investigator wishes to talk with Hattie’s neighbors, an elderly gentleman called Mr. Brodie (who lives next door) and Mrs. Massler (a young mother of three who lives a few doors down the hall) can tell them that she left the apartment with a dark-haired woman. Hattie seemed distracted and didn’t reply when Mrs. Massler wished her “Good day!”—something she’s never done before. Mr. Brodie can give the investigator a description of the woman with Hattie—she was below average height, of slender build, and had the most piercing green eyes he’d ever seen.

Keeper note: Ellen has been keeping watch on Hattie’s apartment ever since the divination session on February 11th, waiting for an opportunity to cast the Mental Suggestion spell on her again. Thanks to Highball’s presence, she had, so far, been unsuccessful. Even an attempt yesterday evening (February 14th), when the dog was absent, failed due to Hattie’s neighbors visiting her to offer their condolences. The following morning, after Hattie got back from seeing the investigator, Ellen walked up to the apartment, knocked on the door, and finally succeeded in magically coercing Hattie to leave with her.

What Next?

The investigator now has two options: attempt to find Hattie or visit Lucille Moran to gather more information about why she thought her friend was in mortal danger. If the investigator wishes to search for Hattie straightaway, perhaps they recognize the description of the mystery woman’s green eyes (a successfully Extreme INT roll) and put two and two together with the letter from Ellen (**Handout: Love 2**) to work out where Hattie has been taken. Or, perhaps they use Hattie’s silk scarf and get Highball to track his mistress (a successful Hard **Track** roll on Highball’s part)—or a combination of both strategies. If so, the scenario continues with **The Last Witchcraft Meeting** (page 20).

Alternatively, if the investigator decides they want to talk to Lucille Moran, they’ll need to speak to their friend Billy “Little Comb” Brock first (**Handout: Love 3**). As the wife of one Chicago’s most important mobsters, it’s common knowledge that Lucille doesn’t take any chances meeting with people she doesn’t know—especially hard on the heels of a bungled assassination attempt on her husband. A word from Billy should get the investigator the audience they seek. And Billy, as the investigator knows, can usually be found hanging around **Dorothy’s Diner** (following).

DOROTHY’S DINER

It’s not the first time the investigator has come to Dorothy’s Diner to find Billy eating his blueberry pie and flirting with the waitresses. Located not far from the Children’s Memorial

Hospital, the place is warm and cozy, and smells delicious. The light from the big stained-glass lamps hanging from the ceiling illuminate the counter and its large glass case full of tempting pastries, as well as the diner’s glass-topped tables with their artistically curved legs.

Providing Highball is with the investigator, he sniffs everything intently. After sniffing Billy, he is wary but calm. Billy babbles “puppy-talk” at the German shepherd in an attempt to ingratiate himself, but Highball just looks wearily at him with his wise brown eyes, and then politely ignores him.

When the investigator tells Billy that they’d like to arrange a meeting with Lucille Moran, the young gangster becomes serious and wants to know why. Provided the investigator tells the truth—that they think Lucille might know something about Hattie’s disappearance—Billy asks them to wait while he goes out to make some telephone calls. A short while later, Billy returns and gives the investigator the good news—they’re in luck! Lucille wants to meet today, at her apartment. He gives them her address at the Parkway Hotel (2100 N. Lincoln Park West) and a time, and warns them not to be late.

MEETING LUCILLE MORAN

Lucille is waiting for the investigator, greeting them politely but cautiously if they are on time. If they are late, for whatever reason (see **Added Complications**, page 19), her impatience is clear. As soon as the investigator mentions that Hattie has gone missing (if she doesn’t already know from Billy’s phone call), Lucille says that their friend is in mortal danger and must be found. She gladly tells the investigator what she knows.

If asked about the witchcraft meetings, Lucille expresses her disapproval at the direction they were taking, “*Where I come from, we respect magic and don’t mess with powerful forces,*” she mutters darkly. If the investigator tries to find out more about her background and occult experience, she tells them that her family comes from Turkey, but she isn’t willing to share much beyond that. A successful **Charm, Intimidate, or Persuade** roll does get her to reveal the following, though:

- The amulet she gave Hattie protects the person wearing it against evil powers and physical harm.
- The *khanjar* has been handed down through Lucille’s family for many generations. It is said that it can be used to fight beings not of this world, but is just as handy for dealing with normal, everyday folk, should the need arise.
- The knife’s loan was only meant to be temporary in nature—Lucille wanted it back once the threat was over.

A successful **Psychology** roll reveals that Lucille is holding something back from her guest. If pressed, she admits that while she doesn’t know why Máiréad would wish to harm Hattie in particular, she has discovered that Máiréad is

ADDED COMPLICATIONS

If the Keeper wishes to delay the investigator discovering Hattie's disappearance or reaching Lucille Moran, perhaps to trigger the ending described in **Unhappily Ever After** (page 21) or just to lengthen the scenario, then one suggestion is to bring in another contact for the investigator—this time, a reporter called Bernadette “Berny” Fuchs (**Characters and Monsters**, page 22). Like Officer Cicharski, Fuchs and the investigator have worked together in the past. And, while Berny can be a pain in the rear at times, she has a good nose for a story and her information is always reliable.

Fuchs, along with a gaggle of her compatriots, is hanging around outside the **Police Station** (page 14) trying to get the scoop on any developments in the Saint Valentine's Day Massacre case. Knowing the investigator's relationship with Officer Cicharski, and realizing that the dog that the investigator emerges from the station with is the one mentioned as having been at the scene of the crime, Fuchs attempts to buttonhole the investigator for any juicy details they might have, especially regarding the victims and any potential suspects. There are two main options the investigator has when dealing with Fuchs although the Keeper may think of others.

- Tell Fuchs something useful (any or all of the information contained in **Handouts: Love 4** and **5**), but at the risk of the leak being traced back to Cicharski (ask for a **Luck** roll: if failed, Cicharski knows the investigator leaked the information), meaning the police officer is unlikely to come to the investigator's aid later in the scenario.
- Fob Fuchs off, leading to the dogged reporter following the investigator all over town in hopes of stumbling over a good story. This is undoubtedly going to complicate matters if the investigator wants to speak with Lucille Moran. Billy “Little Comb” Brock informs the mobster's wife that the investigator is being shadowed by a reporter (if they haven't gotten rid of Fuchs by the time they get to Dorothy's Diner), and Lucille won't agree to the meeting until they do shake Fuchs. Mollifying Fuchs in some way, or losing her with a successful **Stealth** roll, is the only way to get that meeting, and the clock is ticking...

THE AMULET

The silver ankh amulet does, indeed, have protective powers for the wearer, who gains a bonus die to all Dodge rolls, can roll their Luck to avoid taking damage in combat, and is immune to any and all spells that affect the mind, including Mind Transfer.

only a pseudonym and that the mystic's real name is Ellen O'Sullivan. She hadn't mentioned it because she couldn't see how it was relevant—after all, mystics and mediums often adopt stage names.

If the investigator shares the details of their past relationship with Ellen with Lucille, along with her last letter (**Handout: Love 2**), Lucille's face becomes very pale, “*There is a spell that my nene once told me about when I was very small, a spell that allows the caster to put their mind in someone else's body, permanently. The face stays the same, but the person behind the eyes is different. I could tell Máiréad had evil intentions toward Hattie, but I never dreamed... What if this is what this Ellen of yours wants to do to Hattie?*”

If Highball is with the investigator, Lucille suddenly becomes highly distressed when she notices the ankh amulet on his collar. “*Why is she not wearing it? Without it, she has no protection against that woman's powers! You must find her and put it on her so that she will be safe. Hurry, hurry. He will be able to help you find her. Now go, go!*” And, with that, she ushers the investigator out of her home.

THE LAST WITCHCRAFT MEETING

If the investigator has been methodical in their search for Hattie, they may already know Máiréad's true identity and what she plans to do to Hattie. With this knowledge, they can find her apartment from following the clues in the letter Ellen sent them (**Handout: Love 2**) regarding the water tower. Even if they don't know who Máiréad really is, they can still find her lair by using Highball to track down his missing mistress (see **What Next?**, page 17, for further details).

Once the investigator gets near to the water tower described in Ellen's letter, Highball becomes highly alert and can easily track Hattie by her scent (no roll required). When he gets closer to the building where Ellen rents her apartment (750 Michigan Avenue), he starts to growl softly. As soon as he reaches the

INTRODUCTION

SUPPORT NETWORK

One of the main differences in one-to-one play is that the investigator has a relatively limited range of skills at their disposal for investigating the mystery at the heart of each scenario. In games with multiple players, an investigator without a particular skill isn't necessarily a problem, as someone else in the group will (most likely) be able to cover that shortfall. Combat is also more fraught with danger in a one-to-one game, as the investigator is the sole focus of an aggressor's attention and can easily be outnumbered if there is more than one assailant involved.

Even though these are both one-to-one scenarios, it's important to remember that the investigator is not alone. Each scenario has NPCs the investigator can call on for support as the story progresses, be that in terms of specialist expertise—such as Prof. Nienart in *Mask of Desire*—or just in terms of muscle power—such as Officer Cicharski in *Love You to Death*. How helpful each NPC may be depends on the investigator's relationship with them. Hints and advice are provided in the roleplaying hooks section of each character's Dramatis Personae entry.

There should always be someone who can help the investigator, though, as it's no fun for either the player or the Keeper to have the story flounder for want of the right skill or some much needed back up. Of course, there might be a price for asking for that assistance, one the investigator may or may not end up regretting in the end.

USING LUCK

Advice is given in the **Creating the Investigator** sections of each scenario about how to build or adapt an investigator so they “fit” the story being played. One of the last things the player will need to do before a scenario begins is to determine their investigator’s Luck value. To do so, have them roll 3D6 and multiply the result by 5, and then circle the appropriate number in the Luck box on their investigator sheet.

We recommend using the optional **Spending Luck** rules (*Call of Cthulhu: Keeper Rulebook*, page 99) when running the two scenarios in *Does Love Forgive?* Not only do they help to overcome poor dice rolls but they also help to keep up the story's forward momentum—especially important if you have only a single investigator and plan on playing each scenario through in a single session. We've briefly outlined these rules below for those using the *Call of Cthulhu Starter Set*, if you'd like to give them a try.

So, besides the Keeper calling for a Luck roll to determine if the investigator is affected by the fickle hand of fate, when using the Luck spending rules, the player can also cash in their Luck points to adjust certain dice rolls. Most commonly, Luck points are used to change a failure into a success, but they can also be spent to alter the degree of success as well (from a Regular to a Hard success, or from a Hard to an Extreme

success). To adjust a skill roll (but not a Sanity roll or Luck roll), the player “burns” Luck points, spending the amount necessary to turn that unfortunate failure into a success (or an increased level of success). For example, if an investigator has Spot Hidden 45% but rolls 49 (a failure), their player could spend 4 Luck points to adjust the roll to 45 (making it a success). Whatever it was, be it a crucial clue or someone trying to sneak up on them, they’ve now spotted it and can act accordingly.

The only limit on Luck spending is the amount of current Luck held by the investigator—a player should always be aware that if they're asked to make a Luck roll later in the game, they'll be rolling against that new lower value, not the original one! Depending on the circumstances, a player may decide to take the bad roll and save their Luck for a later, potentially more crucial, encounter. The Keeper should also be kind and advise the player whether it's worth spending Luck or not to improve a particular roll's degree of success. As these are one-off scenarios, the rules for regenerating Luck don't apply as each new investigator starts afresh with their own independent Luck score.

Finally, Luck points cannot be used to adjust a pushed or fumbled roll, a weapon malfunction, damage rolls, Sanity rolls (or rolls to determine how much Sanity is lost), or, obviously, Luck rolls! Spending Luck to adjust rolls is a double-edged sword and it is quite possible to literally run out of Luck. A player's pacing of their use of Luck points could make all the difference between their investigator surviving an encounter or succumbing to the Mythos and its scheming, nefarious agents.





CHAPTER I

Handout: Love 1

You grew up in an orphanage. It was a tough life but one you managed to survive, in large part due to your friendship with another of the orphans: a young girl called Hattie James. Whenever you got yourself into a scrape, Hattie was always there to stand up for you, be it against the staff or your fellow orphans—as she is older than you, she had more respect among the other children than you did. In your eyes, Hattie was always brave and self-confident, and you looked up to her.

One of your favorite games when you were younger was playing “riddles,” word games that you used to write down and hide behind a loose tile near the bathtub. Hattie was always better at this game than you, and always used to tease you about it. In a kind-hearted way, of course—Hattie was never mean to you.

You remember the day Hattie shared her big secret with you—she’d found a litter of puppies in an abandoned building near the orphanage and was taking care of them. This shared confidence brought you even closer together, and you would sneak off to see the puppies whenever you got the chance. One day, however, you weren’t careful enough, and without you realizing, one of the orphanage’s staff members noticed you going out and followed you. Luckily, another orphan, Ellen O’Sullivan, got ahead of you and warned you of the danger. Ellen was an Irish girl, younger than both of you, who always stuck close to you and Hattie, but up until then had always been too shy to make friends with you both. Thanks to her intervention, the staff member didn’t learn about the puppies and you avoided any consequences for your illicit trips. From that moment, the three of you became practically inseparable.

However, all good things must come to an end, and as you grew older, Ellen fell in love with you, but you could not reciprocate that love. Heartbroken by your rejection, she told you that she never wanted to see you or Hattie (who she seemed to blame, too, for some reason) ever again. Soon Ellen was adopted, which made the situation less awkward for you and Hattie, as Ellen had refused all attempts to repair your broken friendship. Not long after her adoption, Ellen started writing letters to you, but did not give a return address. In fact, she still writes to you every now and again, with the latest letter arriving a couple of weeks ago. You’re not sure how she knows where you live, but presumably she looked you up in the city’s directory.

You still have a faded photograph of the three of you, taken when you were around 12 or 13 years old, in pride of place in your office. Although you haven’t seen or spoken to Ellen since she left the orphanage, your friendship with Hattie stood the test of time, even after she married her sweetheart, John May. You see her as often as you can, work permitting.

LOVE YOU TO DEATH

Handout: Love 2

January 12th, 1929

My Love!

This time I'm writing to you from Chicago. I know you still live here and I hope we will be able to meet one day. I can see that famous old water tower from the windows of my apartment and I admire how it's lit up by the setting sun.

Today was a cloudless and beautiful day, so I could even spot part of the shore from my special high perch up on the roof. No one (but you) knows I come up here. The janitor wouldn't be pleased if he did, he's such a fussbudget—just like our old Director at the orphanage! Do you remember him?

Someday, I would like to share every sunrise and sunset with you. Our lives would then be filled with all the splendid colors of the sky and our love would become everlasting.

Be sure I think about you every day, and know that I plan our next meeting every chance I get. I think I'll be able to make our paths not only cross very soon but also lead in the same direction! You may no longer recognize me as the woman I was, but deep down, it will still be me. Look forward to more news from me, my Darling.

*Forever yours,
Ellen*

CHAPTER I

MEMORIES

If the player is comfortable with their investigator's unrequited or lapsed romantic relationship with Hattie (if relevant) and/or Ellen's twisted romantic infatuation with them, then the Keeper might wish—with the player's consent—to involve the investigator in a “flashback” scene to illustrate their past relationship with either—or both—of the women. Such scenes could, potentially, include their care of the puppies, a memory of Hattie and the investigator standing up for Ellen against bullies, or the two girls helping the investigator face some sort of childhood challenge.

The Investigator's Connections

There are two other very useful people the player needs to add to their investigator's backstory before they finish character creation: Officer Bart Cicharski of the Chicago Police Department and Billy “Little Comb” Brock, a baby-faced member of Chicago's criminal fraternity. **Handout:** **Love 3** gives the player the brief details they need. For more information on both characters, see the **Dramatis Personae** section (page 11).

ELLEN'S SCHEME

Ellen O'Sullivan never forgot that the investigator rejected her teenaged declaration of undying love. After she was spurned, Ellen brooded over it for years, her feelings slowly but surely shifting from love to an unhealthy infatuation. Even now, she writes letters to the investigator to make sure they don't forget

her, and has developed a plan she is convinced will allow her to win their heart once and for all.

Ellen was always interested in the supernatural and was convinced that she possessed genuine magical powers. After she was adopted, Ellen started exploring various occult tomes and even managed to successfully teach herself a spell or two. This brought her to the attention of Yvonne LaCour—a diviner and close friend of Ellen's adopted family—who recognized Ellen's burgeoning talents.

LaCour took Ellen under her wing and taught her not only genuine occult practices but also how to make a good living from the bored and wealthy ladies that were LaCour's main clientele. These women enjoyed LaCour's divinations and treated them as an exotic form of entertainment; for her part, LaCour considered them easy money. Ellen adopted the pseudonym “Máiréad” and started to call herself a mystic, establishing her own customer base, although on a far smaller scale than her mentor.

After several years, when LaCour became dissatisfied with her aging body, she decided to transfer her mind to a younger vessel: Ellen. Not realizing that she was the intended target of LaCour's scheme, Ellen dutifully set about helping her mentor set up the ritual. When the truth finally dawned on Ellen, she proved more than a match for the older woman, and succeeded in fighting off LaCour's spirit and casting it adrift in the endless void.

Once she had recovered from the shock of LaCour's betrayal, Ellen realized that the mind transferal ritual could be the very thing she needed to secure the investigator's affections. Burning with renewed energy, she hunted through LaCour's tomes of occult lore until she found the spell she needed—Mind Transfer (*Call of Cthulhu: Keeper Rulebook*, page 260). Ellen plans to use the ritual to relocate her mind into the body which, according to her twisted logic, will help her conquer the investigator's heart: Hattie's.

The Divination Sessions

In order to execute her plan, Ellen moved back to Chicago and set about getting close to Hattie. Knowing that Hattie had

Officer Bart Cicharski: you've known Bart ever since you began working as a private eye. For all his rough edges, Cicharski is a good and honest cop—something of a rarity in Chicago. You've helped each other out many times in the past, and you know you can rely on him.

Billy “Little Comb” Brock: you meet all sorts in your line of work, some good, some bad. Billy's not a bad apple at heart, but he got in with the wrong crowd at a young age and bought into the whole “romance” of being a hoodlum. It would've gotten him killed if you hadn't been there to pull him out of the fire, so he owes you. Billy seems to know everyone in the Chicago underworld, which makes him a very useful contact.

had believed he was not in deep enough to attract undesirable attention.

That's not all, though—not only was her husband shot dead, but her beloved German shepherd Highball was taken from the scene by the police. If the investigator asks, it was unusual for her husband to take Highball to the garage but, that day, for some reason, the dog wouldn't let John out of his sight. The Chicago Police Department are refusing to give Hattie her pet back because, when the real police arrived after the shooting, Highball became aggressive and attempted to bite several of the responding officers. Hattie can't understand the dog's sudden change of behavior—for the most part, he's always been such a friendly animal, even with strangers. When she went to the station to collect Highball, the desk clerk refused to let her see the dog and told her they were planning on putting him down very soon.

Hattie is desperate to get Highball back and begs for the investigator's help. She knows they have connections to local law enforcement (Officer Bart Cicharski; **Dramatis Personae**, page 12), which she hopes they'll be able to use to return her pet to her. As soon as the investigator agrees to help, she takes off her silk scarf and gives it to them, saying to take it to Highball so he can sniff it and be comforted by her smell. She also gives the investigator a photograph of her and Highball, in case the police want proof they're not just trying to steal the dog; his name plate is clearly visible in the picture.

Satisfied that the investigator has the matter in hand, Hattie tells them she has to go back to her apartment (1144 West Belmont Avenue, apartment No 5.) to gather the necessary documents to complete the formalities regarding John's death. She says she will wait for them there.

Hattie's Secret

A successful **Psychology** roll during their meeting reveals that Hattie is hiding something from the investigator. Of course, it might just be the trauma of John's violent death, but if pressed, Hattie claims she's afraid that she won't be able to cope if she should lose both her husband and her dog in such short order. She reminds the investigator that they know how much she's always loved dogs (**Handout: Love 1**), and Highball is all she really has left to remind her of her husband. Besides, he's good company—and good protection, which she feels she needs, now she's on her own.

The underlying reason for Hattie's fear, one she will not divulge to the investigator, is that she's become convinced somebody's watching her, meaning Lucille might have been right about someone wishing her harm. And, if Lucille was right about that, there may also be some truth in the amulet being able to protect against harm, especially as Highball escaped the shooting completely uninjured. While Hattie is worried that involving the investigator might risk their safety, she hopes their role will end when she gets Highball back, so there's really no need for them to know about her, or Lucille's, suspicions.



THE SAINT VALENTINE'S DAY MASSACRE

The Cause

The attack was aimed at George "Bugs" Moran, the leader of the Irish criminal North Side Gang. Although never proved, the killers were, in all probability, sent by Al Capone (of the Italian South Side Gang) to eliminate his main rival. Unfortunately, the assassins failed to carry out their task. Due to a similarity in build and clothing, the shooters mistook fellow North Sider Albert Weinshank for Moran and attacked before their main target entered the garage at 2122 North Clark Street.

The Victims

Five of the victims were fully-paid up members of the North Side Gang: Albert Kachellek, Adam Heyer, Albert Weinshank, Peter Gusenberg, and Frank Gusenberg—the only person to survive the shooting; he was transported to hospital but died three hours later without giving the police any useful information. There were two other people in the garage that day: Reinhardt Schwimmer (an optician who, although a known gang associate, was possibly an innocent victim) and John May (a young car mechanic working for the gang).

The Killers

There is still some doubt as to the killers' actual identities, but one thing is known: there were four men, two of whom were dressed as policemen, while the other two were wearing plain clothes. Among the suspects were gunmen Fred Burke, Gus Winkler, Fred Goetz, and Ray Nugent (**Handout: Love 5**).

The Massacre

Lulled into a false sense of security by the police uniforms worn by two of the killers, "Bugs" Moran's people offered no resistance—the gangsters expected to be arrested and released on bail the next day, as had happened many times before; however, after being lined up facing the wall, they were shot dead by the gunmen with two Tommy guns and a rifle. Then, the two men dressed as the policemen led their accomplices out in handcuffs, so it looked as if the police had managed to arrest someone after a shoot-out. The whole thing had been carefully staged to look, from a distance, like another police action aimed at bootlegging mobsters.



LOVE YOU TO DEATH

Handout: Love 4

Statement taken by: B. Cicharski
Witness: Frank Gusenberg
Place: Provident Hospital of Cook County,
room No. 27
Date: February 14th, 1929

Despite suffering from 14 gunshot wounds, Mr. Gusenberg initially claimed that no one had opened fire on him. When his level of painkillers was reduced, it was possible to gain limited information concerning the course of events. The victims were in the buildings at 2122 North Clark Street. Two men dressed in police uniforms and armed with submachine guns entered the property and ordered the occupants to line up facing the wall, under the pretext of arresting them. The witness many times emphasized that a German shepherd dog, also present in the building, started to bark as soon as the killers entered the garage. He claimed that the attackers took several shots at the dog. The animal initially appeared to have been killed, but "revived" after the gunmen left the building, and was apparently unharmed. The witness did not give any information that could be helpful during the investigation.

Signed by
Officer Bartholomew Cicharski, Chicago P.D.



CHAPTER I

building, though, he becomes quiet and calm, as if he knows he shouldn't make any noise.

If the investigator asks Arthur Jenney, the building's doorman, or Ralph Sullivan, the janitor, which apartment Ellen lives in, they can point them in the right direction if the investigator makes it worth their while—a few bucks should do the trick. They both know Ellen by name and by description. If the investigator succeeds at a **Charm** or **Luck** roll, one of the men even comments that it was nice to see the young lady with a friend when she got back an hour or so ago. The friend's description matches Hattie's appearance.

Keeper note: adjust how long ago Ellen was with Hattie at her apartment on Michigan Avenue based on the investigator's actions during their search for Hattie. An "hour or so" is sufficient if the investigator tried looking for the apartment building from the clues they already had (**Hattie's Disappearance**, page 16), while three or four hours might be more realistic if they first went to see Billy then Lucille.

The door to Ellen's apartment is locked and there is no answer if the investigator decides to knock. A successful **Listen** roll detects no sounds coming from within. While the investigator could bribe the janitor or doorman to let them into the apartment, the door can be opened with a successful **Locksmith** or **Hard STR** roll. A successful **Luck** roll is also required if breaking down the door; if the roll is failed, not only does the noise attract Ellen's neighbors but also Ralph Sullivan, who doesn't take kindly to the investigator damaging the property; he threatens to call the police if they don't leave immediately. He may not have to if Officer

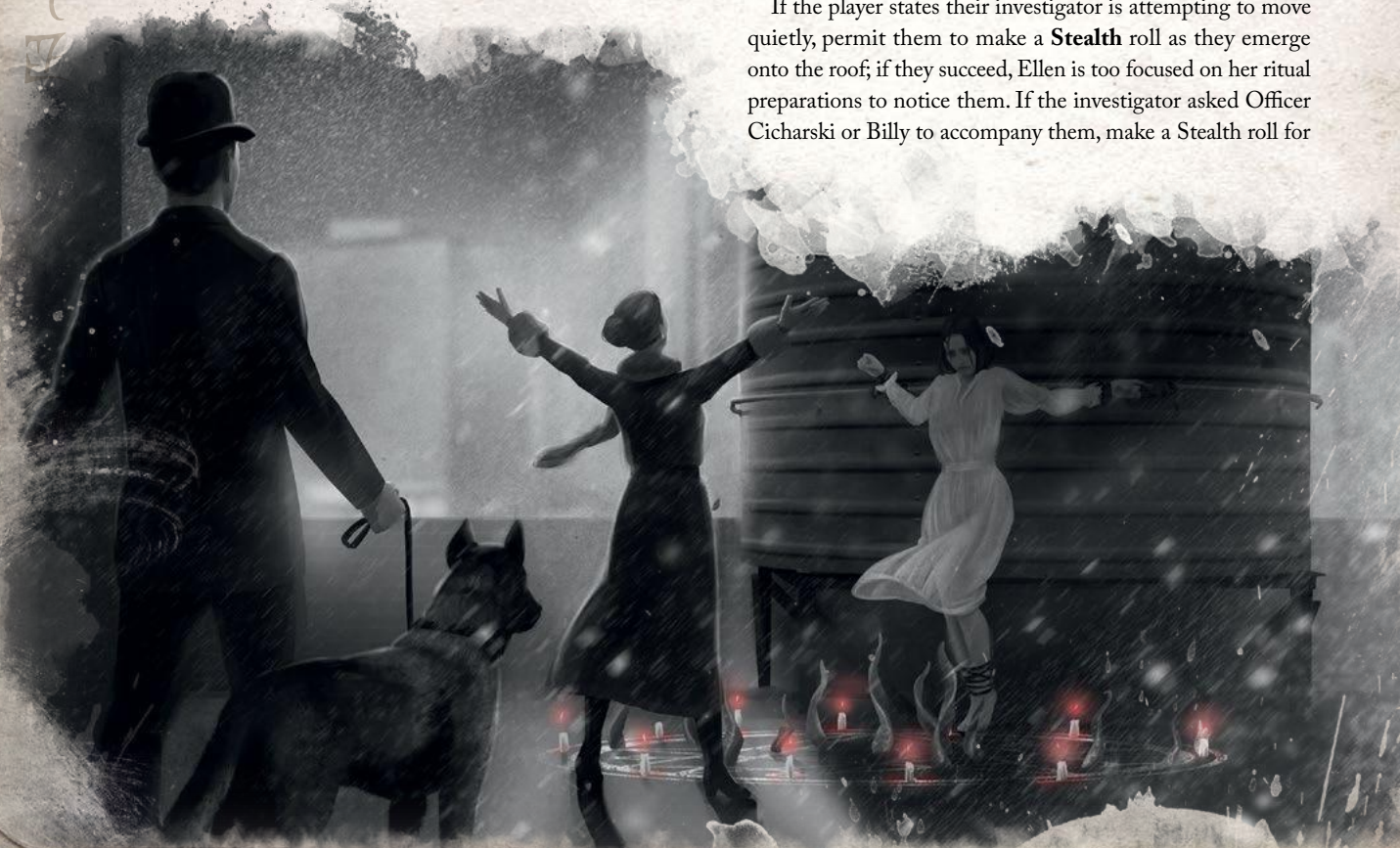
Cicharski is with the investigator; note, the policeman only agrees to breaking into Ellen's rooms if convinced that Hattie is in mortal danger, which might require a **Persuade** roll. Billy Brock doesn't care, and even offers to pick the lock for the investigator if they don't have the relevant skill.

Keeper note: a cruel Keeper may ask the player to make a **Luck** roll for their investigator if there is a commotion, to see if Ellen notices that something is going on in the corridor below her. Even if the investigator has no trouble getting into the apartment, you may want to ask for a **Luck** roll to see if the investigator's search knocks over something heavy enough to alert Ellen that company is on the way. You should only ask for one of these rolls, though, not both, depending on the investigator's actions.

There is no one in the apartment, but Hattie's coat and hat—the ones she was wearing when she came to see the investigator this morning—are hanging from a hook on the back of the front door. A quick search of the apartment reveals nothing of interest. The longer the investigator takes in searching the apartment, the more fidgety Highball becomes, yet he still doesn't bark or whine.

If the investigator is stumped as to where Ellen and Hattie might be, permit them an **INT** roll to remember there's a clue in Ellen's last letter (**Handout: Love 2**) that tells them where she's likely to have gone: the roof! The door to the roof is at the end of corridor from Ellen's apartment, and isn't locked. Hopefully, Highball's continuing silence despite his obvious agitation should be enough to prompt the investigator to proceed with caution. If needed, Highball could sense his mistress is nearby, and pull the investigator to the door to the rooftop.

If the player states their investigator is attempting to move quietly, permit them to make a **Stealth** roll as they emerge onto the roof; if they succeed, Ellen is too focused on her ritual preparations to notice them. If the investigator asked Officer Cicharski or Billy to accompany them, make a **Stealth** roll for



CHAPTER I

Handout: Love 7

February 1st 1929

Tonight for the first time. I took part in something the other wives jokingly call their "witchcraft meetings." I admit it was quite interesting, but I can't shake the feeling that the woman who organizes them can perform real honest to goodness magic. Last week, apparently, she gave Irene a prediction and it actually happened!! Lucille Moran was also at the meeting, and she confirmed it quite a few of Myrtle Mircad's predictions have come true over the last few months since these meetings started. I'm not sure I approve of or believe in any of it but this is what all the other wives are doing, then perhaps I'd better go to another one, if only to see Lucille again.

February 11th 1929

This meeting was much more unsettling. For some reason, Myrtle Mircad kept staring straight at me through that veil of hers when she was performing those "incantations" she claims let her see the future - not just looking but really staring. Like she was trying to get inside my head and read my thoughts. I started to get a splitting headache, so I made my excuses and left. I never want to go back to another one of those meetings ever again, even though I can't explain why. The whole thing's left me feeling really unnerved. I also have this strange feeling that I've met Mircad before, but I can't think where or when.

February 12th 1929

Lucille came to me this morning, and she was very disturbed. She said she's resigned from the witchcraft meetings. She also told me she had a feeling I was in danger and that somebody has designs on my life.

I got a silver amulet from her - she told me to wear it as it would help keep me safe. She also gave me a dagger and told me to carry it with me always, for protection. She made me put in my purse and made me swear not to part with it at any time. If she'd told me this last night.

I would have taken her a bit more seriously, but now - I don't know. Who could possibly want to harm me? I've put the amulet in an adorable silver cross thing - my Highball's collar. It really suits him!

February 15th 1929

When my love is it my fault you were taken from me? Could I have done something to prevent your death? I feel so lost. What if Lucille was right? Who'll protect me now you're gone? I'm sure someone's been watching me, and my head's been hurting so badly since yesterday. I hope that Highball will be returned to me. I don't know what I'd do without him now. There is someone I can go see - my very old and dear friend. I only pray they can help. Myrtle Mircad says once Highball is back home again.

